

The Etude

No. 7

Contents

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For Musical Clubs, Classes,
and Private Students . . .

The . . .

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By...

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Author of "How to Understand Music,"
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We wonder sometimes at the eccentricities of great
musicians, and the frequency with which they give evi-
dence of mental aberration. Many of the great com-
posers have been thought partially insane; and almost
any one who has visited various parts of the world
will recall small towns where the most accomplished
violinist, pianist, or other musician was a person quite
at sea upon any subject except that nearest his heart.
Perhaps to a greater extent than in the pursuit of any
other theme, the composition of music takes the master
into sub-conscious states, for music comes from the
unfathomable world of silence. "Eye hath not seen
neither ear heard" the incomparable felicities of the realm
that lies beyond the region of mortal sense. So much
does the master remain in the subjective mind that when
he finally descends to earthly objects he is like a stranger
in a strange land.

* * * *

When music has a proper appreciation from the
people, then, and then only, will the musician have his
proper place. In a community where the musical inter-
est is weak and shallow the musician will naturally have
no standing; where the music is on a high plane the
musician will receive equal respect with the other pro-
fessions. So long as people take their music no more
seriously than their candy or their lemonade, simply to
tickle the palate, they will have no more respect for the
music-maker than for the candy-maker. But when the
music becomes a serious matter—a study, an art—then
will the musician share in the respect shown to the
lawyer, the physician, the plastic artist. From this it is
easy to see that the musician has to a large degree the
making of his own status.

* * * *

The islands of the South Pacific, with scarcely an
exception, are crowns of coral stone on the summits of
sunmerged mountains. That curious creatures, the
coral polyps, often, though very erroneously, termed
coral insect, must live in water, but in shallow water.
It cannot exist in a depth of more than ten fathoms.
These strange little creatures, linked together in count-
less myriads, extract minute particles of lime from the
water, which they secrete into the beautiful, branching,
and fantastic white stones which make the foundations
of a summer-crowded island. The life of man and beast

and bird becomes possible in these lovely circles re-
deemed from the blank oblivion of the coral-depths.

This is a parable of encouragement for the small
workers in art. Why should you be disheartened if you
cannot create a symphony equal to those of Beethoven
or play the piano like Rubinstein, or the violin like
Ysaye, or sing like Patti? There are hundreds of de-
grees of mental power exactly in kind with those we
have mentioned, but less in quantity, which have a
perfect right to exist—nay, more, which are needed
quite as much. In God's scheme of humanity and of
society, for one mighty and original intellect, for one
thousand who possess minds and souls which are cap-
able of receiving, transmitting, his messages. Do not
despise yourself if you cannot retain the whole
literature of the piano as did Hilow; do not despise
yourself if Liszt's "Don Juan Fantasia" and Tchaikow-
sky's B-minor Concerto elude forever the grasp of your
feeble fingers. There are thousands of compositions,
nectarous fruits pendant on the boughs of the Tree of
Life, which are within your reach, and you will find
them bursting with sweet juices and nutritious pulp.

Do what lies in your power to draw art into yourself to
mix it with your own being, and to give it out again for
the happiness of others. Make the bee your great ex-
emplar—it sucks the honey from the flowers, but the
sweetness is transformed, and the framework of golden
wax is built by the cunning insect. Be not ashamed of
smallness in art, but be ashamed of—of mediocrity. Noth-
ing is so deadly to the Beautiful as pretense; no hunk,
stuffed watch-case washed with gold, if you please.
That is a happy community which has in it many bright
and intelligent persons, even if no one of them is con-
spicuous for dazzling brilliancy. A grass-blade is not so
high as a reed, but a velvet awning, with its emerald
smoothness, is delightful to the eye and the touch. But
he alive—be sincere—try to understand and to love Bee-
thoven, Mendelssohn, Schumann, Chopin, and all the
great and little composers, old and new, of this and
every other land who were themselves sincere. Do not
be either a stupid objector or a fussy praiser—he
neither a stick nor a withered leaf, disfiguring the smooth
ward of grass.

VACATION is the music teacher's time for making
hay while the sun shines. Now that the children are
out of school, and have time to think of something else,
invite them to your studio for one hour a week and
start a free theory class. No danger but that they will
be interested, for where was there ever a child who did
not want to know? And now is the chance to explain a
few of the many things that had to be taken on faith
during the busy work of the winter. The great diffi-
culty with our pupils is that they have no chance to
become intelligent. Summer affords the chance. Tell
them the reason why for at least seven of the many
things that perplex every child in taking up the study
of some instrument. Tell them the names of the de-
grees of the scale; give them drills in interval and chord build-
ing. Let them learn the correct names for the har-
monies they meet in their pieces, and teach them how
to write and connect smoothly a few of these harmonies.
Give them some idea of simple musical form, and show
them how composers build up their compositions. By
this time the summer will be gone, and you will have
enjoyed yourself and done something that will show in
next winter's work.

From the 408 graduates this year at Harvard Uni-
versity only one is to follow the musical profession. Of
the class represented by the class in mental devel-
opment and augmented intellectual caliber, this one will
be assigned to the ranks of the tonal art. Necessarily
this is a case similar to Mahomet's mountain. If educa-
tion does not come to the majority, the majority must go
to it. Society is turning toward music with questioning
gaze, inquiring as to its philosophy—its part in scheme
general knowledge. Undoubtedly a rich harvest
awaits the laborer in this field. Therefore timely advice
would be, for those to whom in summer months comes
relaxation from routine, not to deepen their field of
musical knowledge, but to broaden their area in general
knowledge toward the outer world.

* * * *

THE day of child prodigies has passed, one might
almost say. A child who plays the violin or piano, sings
or recites a poem, is not a *rara avis*, for the work of the
school room and the multiplication of music teachers
have combined to spread a disposition toward these
accomplishments that has borne fruit. To be a genuine
prodigy, a child must play extraordinarily well, and in
most cases this prodigy has never developed into
shining genius. In many cases the "Wonderkinder"
have grown up into commonplace men and women, in
novice removed from mediocrity. Perhaps it is well
that it is so. Genius should ever be rare, else it would
cease to be genius.

* * * *

Is going to concerts a proof that a community is
musical? It is doubtful, for the public attends concerts
for a great variety of reasons, many of them founded on
other basis than love for art. Household life in which
music plays a part does more and tells more for musical
culture than mere attendance upon concerts, which are
too often naught but a social function.

* * * *

An English contemporary prints a letter from an or-
ganist who plays only on tonic sol-fa notation, and com-
plains that as little music is printed in this form, and then
goes on to say that he is compelled to translate from the
ordinary notation in order to supply himself with music.
What a commentary on short-sightedness! Sticking
to a theory, he will not learn the common notation,
which would be less work in the end than to arrange all
he plays. Consistency is more to be desired, evidently,
than freedom from drudgery.

Another musical character who approaches the type
just mentioned is that one who "never took any les-
sons," "plays beautifully," and "anything after one
hearing." Does it never occur to such people that if
they really possess an extraordinary talent, as is their
implied contention, they are just as much obligated to
develop that talent by systematic study? Too many
people allow themselves to be imposed on by such bom-
bast.

* * * *

THE student must sharply distinguish between the
nature and essentials of practice and those of playing.
For he who half plays when he should be practicing is
apt to find himself forced to half practice when he
should be playing.

HOW TO MAKE MUSIC STUDIOS ATTRACTIVE.

IV.

This question is one of interest to teachers and pupils, and with the idea of securing material on the subject THE ETUDE solicited contributions from a number of well-known teachers. Replies were published in THE ETUDE for April, May, and June. The illustrations have added to the value of the series, which will be continued in our next issue.

From MISS KERIEKAW CRAWFORD.

My studio is a front alcove out of goodly size, having three windows. Entering from the hall, near the rear of the room, we face the side of a grand piano, the key-board of which is opposite the windows. On the same side of the room, toward the right, are an upright grand and a table holding THE ETUDE of twelve years, in twelve handsomely bound volumes.

Turning from this side of the room to the right, we face the front wall and windows. Between two of the latter stands a substantial desk, beside this another table of books, in front of which is placed the keyboard table, to the right of these an inviting couch well supplied with pillows.

Next we enter the alcove on the same side as the door by which we entered. Across one corner stands a tapestry screen, about nine by five feet, on which is painted the garden scene from "Nigono." In the alcove is also a large cabinet.

Still keeping to the right, we perceive against the rear wall of the alcove, and that of the main room as well, receptacles for music, the two containing twenty-six drawers, alphabetically placed, in which a vast quantity of music is arranged in like manner; the desk stool, too, has a base for holding music.

Passing from the alcove, to our left, on the side we entered is the Practice Clavier; directly opposite this, to the left of the fireplace, at the farther side of the grand piano is a book-case filled with standard musical works. A rug covers the polished floor, and a large chandelier sheds abundant light in the evening on the numerous pictures and objects of interest that line the walls. More than 200 are there, every one of educational and artistic value. The frieze is unique, consisting of a solid row of framed etchings of uniform size, about twelve by six inches, illustrative of musical progress from the sixteenth century to the present. The subject of each is the figure of a celebrated composer, his environment, some scene of his life. Besides these there are many other portraits of the great masters, representing them at different ages.

The portraits of Hummel, Tansig, and Spontini are very rare,—the first, indeed, probably unobtainable. There are many scenes from the lives of musicians, and imaginative pictures pertaining to music.

Many objects of interest arise from the pictures claim attention, as the life and death masks of Beethoven, a cast of Paderewski's hand, and a photograph of a cast of Mendelssohn's. It is interesting to note that the formation of the hands of these two artists illustrates clearly the difference in development resulting from the system of technical training in vogue in Mendelssohn's day and that most approved in our own time.

Autograph letters from Liszt and Wagner are framed and hung on the wall, also the original MS. of the "Don Juan Minuet."

There are statuettes here and there of Mozart, Bach, Beethoven, Schumann, Weber, numerous bas-reliefs,



STUDIO OF MISS KERIEKAW CRAWFORD.

THE ETUDE

and a splendid bust of Bach. Everything that will help to saturate the student with a knowledge and appreciation of music is appropriate to the studio.

From BERNARD BOEKELMAN.

"Situated in the rear of the house, away from the noise and din of the streets is to me at once a retreat and a haven from the outer world. As it is at home, I have been enabled to surround myself with home comforts.

"The principal room, which is 20 by 14, has two large windows opening into a glass conservatory, and two folding doors directly opposite, separate the studio from the waiting-room. There are no heavy portières, only light curtains before the windows, as I maintain that all draperies destroy the sound-waves. A large Persian rug covers the center of the room with smaller ones dispersed here and there. The paintings are few; mostly those of our great composers.

"Two pianos (Steinway grands) separated by an antique closet, occupy the entire right side of the room. They are placed so that the narrow part of each instrument fits into the corner, thereby allowing them slightly to incline toward each other. I have found this admirable position, and especially suited for ensemble playing.

Studio Experiences.

"A LITTLE TECHNIC."

M. R. L. MATTOON.

SHE was a young girl just in her teens, and belonged to that floating class who try every new teacher.

When my young miss came to me she had a wheezy organ and could pound out a two-step, with a jumping bass, with such vim that the keys seemed to shriek at every stroke.

Her book was one of the old "Dollar Method" that go with the organ, and she said she could play all the pretty "tunes" in it.

I opened it at random and my eye fell upon a pretty little voluntary of two or three lines with some beautiful modulations in it.

"Can you play that?" I asked.

She sniffed—"That's not pretty."

"Well," said I, "let's examine it a little and get acquainted with it and maybe it will sound better. What key is it in?"

She looked a moment, and, seeing some accidentals, said she guessed it was in sharp, and I found she did not know one key from another.

I spent the entire lesson-time on these two lines and, as it was in the key of C, I explained the scale, steps, and half-steps and the three positions of the common chord, feeling conscious that I was making some impression, when she coolly replied that it sounded just like a funeral "tune."

When I referred to the scale and chords she said she did not practice them, as she didn't suppose any one would want to hear them.

On another occasion she informed me that mamma said any one could play slow, but she was giving her lessons to learn to play "fast," and that her other teacher said it was all right to play fast "tunes" on the organ just so you took a little technic with it.

She turned to her book and produced the "Battle of Fagade," and said her mamma wanted me to give her that.

That settled it, and from said battle I retreated a vanquished but wiser woman.

A JOY FROM MY NOTE-BOOK.

FRED. A. FRANKLIN.

LOVE save me from the talented but lazy pupil! Any lazy pupil is had enough, but how much worse is one who has the ability to do good work but falls on account of indolence? For my part, give me the pupil with little talent but plenty of energy, who is willing to follow his teacher's directions implicitly. During the past year the writer has had the opportunity of making a comparison between hand, faithful work on one hand, and talent with but little practice on the other. Two pupils of about the same grade of advancement, one showing but little talent for music, the other a great talent; the one having unmistakable signs of great talent and a remarkably quick ear; the one practicing faithfully anything and everything given and bringing always perfect lessons; the other practicing in a desultory sort of fashion, some lessons fairly well learned, some poorly, others not learned at all. The result was what might have been expected—talent ignominiously defeated by brains and hard work.

TEACHING NOTES.

KATHERINE LOUISE SMITH.

EVERY teacher starts out, of course, with the determination to have a pupil succeed. There are two reasons for this—the desire that springs from enthusiasm and a love of the work, and the feeling that one ought to give an equivalent for the money expended.

All this is as it should be, but imagine one's ardor dampened by a conversation like the following, given me with the utmost apparent ease, and as if one were rehearsing a joke:

"I have n't my lesson this week."

"Why not?"

"I don't know. I practice two hours a day, get every note right, but somehow I don't get on to it."

Encouraging, is it not? All one can do is to struggle on until the fact that you already suspect has been proven,—that there is no earthly good to be had in wasting time and money on music.

Another time a child was asked her impressions of music, as she first set down to the piano.

Evidently of a practical turn of mind and not inspired with the divine afflatus, she replied:

"My impressions are that the piano is bowlegged."

Shades of Beethoven and Mozart, what think ye of this for inspiration!

An amusing experience in teachers' lives is that people invariably ask you to play. They say, "I have just purchased a piano. I wish your opinion of it." This puts the teacher's vanity to a decided test, for to tell the truth about the piano and not lose a friend is often a difficult thing. Why didn't they ask your opinion before they bought the piano?

Even then they would probably have done as they wished, as exemplified by the man who said to his friends, "I have just purchased a lot and am in doubt where to put my house. Advise me." Each friend advised him to the best of his ability, when the anxious solicitor of advice announced, "Thank you very much for your opinion. I shall now proceed to put the house just where I planned before asking you."

A POLYMATHEMATIC TEACHER.

MISS SUSAN LLOYD BAILY.

A VERY ambitious young woman once registered with me for lessons in piano and harmony. She was studying almost everything else under the sun at the same time, including the higher mathematics, Latin, French, German, elocution, and voice. Of course, by attempting too much she did nothing. Every teacher she had was trying to persuade her to drop something, but she kept right on in the most cheerfully stubborn way and regularly appeared for her lessons at the appointed time, without a vestige of improvement in her work and not an available idea in her tightly packed little head. Her mind seemed to be a perfect blank, and she never could recall anything that had been said at the previous lesson. One peculiarity was that, though she had studied piano for some years, she had never been able to learn the scales, while with me she did manage to fix the succession of tones of "C" scale in her mind, and could play it successfully sometimes. But there she stopped. She seemed to reason that since a certain succession of tones formed the scale in one octave a different succession must be used for the next octave; and so I have

THE ETUDE

known her to put G-sharp, B-flat, F-natural, and E-flat all into the scale of "G" and assert that it sounded right. The harmony lessons ended with the fourth one, as by that time she was so befogged that she could hardly tell a line from a space, and I did not want to be responsible for too much of the brain fever which I felt sure must follow if she persisted in her mad career. During vacation time this summer one of her other numerous teachers sent me a local paper containing this child's professional card. She advertised to teach some fourteen different branches, and among them was harmony!

A SLOVENLY STUDENT.

J. COMFORT.

THIS is the kind that vexes the very soul of every careful teacher, and is surely the kind that materially aids in the development of those peculiarities of character and that excess of temper which are supposed to distinguish musicians.

"Why, I did not think that he was a musician because he is just like other people." One often hears just that sort of thing, and if the slovenly pupil had a something quite like it, and if the slovenly pupil had a conscience it ought to trouble him much. How can a teacher refrain from inward groans about his outworn



STUDIO OF BERNARD BOEKELMAN.

twitchings, etc., when day after day, week after week, and, alas! month after month he has to correct the same mistakes and preach the same sermon about carelessness.

In this one branch of study—music—success or failure might not matter much, for often there is no talent and no being perfect. Every teacher she had was trying to persuade her to drop something, but she kept right on in the most cheerfully stubborn way and regularly appeared for her lessons at the appointed time, without a vestige of improvement in her work and not an available idea in her tightly packed little head. Her mind seemed to be a perfect blank, and she never could recall anything that had been said at the previous lesson. One peculiarity was that, though she had studied piano for some years, she had never been able to learn the scales, while with me she did manage to fix the succession of tones of "C" scale in her mind, and could play it successfully sometimes. But there she stopped. She seemed to reason that since a certain succession of tones formed the scale in one octave a different succession must be used for the next octave; and so I have

Pupils who are so lazy that they do nothing at all for some years, as there is always the hope that they can be goaded on to do any work it may be good. The "good-enough" pupil must be a close relation of the slovenly one, for he is only a shade less trying; up to a certain point he works fairly well, but beyond that point he will not go; to all urging he replies that it is "good enough," and so it may be for him, but that kind

of work does not merit and seldom brings much financial gain. To be sure, one often does good work and gets but scanty pay in money or reputation, yet there is a contentment that goes with thoroughness that becomes its own reward. Failure after one's best efforts is sad enough, but it is infinitely more painful when it comes as a sure and positive result of one's own carelessness and lack of application.

SEEK CONTENT IN YOUR PUPILS.

M. B. ROBINSON.

A YOUNG girl came to me not long since, who had received thorough technical training and who was in many ways an excellent player, but who was becoming a trial to her relatives "because she wouldn't practice."

In our first lesson together we tried several things which were well read, the technical difficulties easily surmounted, but without the least regard to marks of expression, phrasing, or the intent of the several pieces. Finally, I asked, "What do you think this piece means?" She looked at me with a puzzled air.

"Mean?" she repeated, glancing at the notes, the keyboard, and then toward myself.

"Why, yes," I replied. "Of course you know every piece that is really good has some particular thought to convey?"

"I never heard of it before!" she answered, a bright flush rising in her cheeks.

Upon that I chose one of Schumann's little pieces from his "Album for the Young," analyzing each phrase, and having her clearly understand the meaning to be brought out. Then sending her to the opposite side of the room, so that she might hear and not see, I played the composition through.

At its conclusion she came to the piano, her eyes shining and delight showing in her voice. "Oh, I did not know music was like that!"

Think of all this girl has missed! Is it any wonder she did not like to practice? Since the first experience there have been no more messages of like sort from her people. She applies herself to technical difficulties in order that she may grasp the inner thought. She has "waked up."

EXAMPLE ABOVE PERCEPT.

HELEN M. MAGUIRE.

I HAD a slender slip of a pupil, with the weakest little fingers in the world, hardened with four rings. I mildly remonstrated, but vanity was stronger than my persuasion, and the tiny fingers toiled on under their burden.

I had forced the habit of solemnly placing my bits of finery in their cases and going unbowed through the seven weeks of Lent. This year I followed out my childish habit, and then came my little girl for her lesson. Nothing was said, but her eyes were bright, and next lesson she placed her little hands in mine, saying, "See I, too, have put away my rings. I am not going to wear them any more while I practice, only on Sundays."

Could I explain away her belief,—take away from her the only reason which had made the doing of this worth the while to her? Of what use to tell her I had done it for my conscience rather than for her? I had taken my two little rings from my great, strong fingers was sufficient reason for her to relieve her tiny ones.

My point was gained in most unexpected fashion; my Lenten observance had borne fruit oddly enough, and my little girl came to her lesson with bright, white, ringless fingers, happy in doing as "teacher" does.

THE VALUE AND PRACTICE OF ADVERTISING AMONG PROFESSIONAL MUSICIANS.

BY J. FRANCIS COOKE, MUS. R.

BEHIND THE SCENES.

It is often surprising to note the ignorance of the general public regarding the importance of advertising. I have known people to stand in open-mouthed wonder when they hear for the first time that the last cover page of some publication such as "The Ladies' Home Journal," or "The Youth's Companion" is often worth from \$2000 to \$1000 for a single insertion. "Do the advertisers ever get their money back?" they ask. They must certainly do, or they would not continue to advertise year in and year out.

The preparation and placing of advertisements is a business of such significance that many of its followers succeed in deriving a yearly income of over \$100,000 from it. Probably the highest salaried officer in the modern department store is the one who prepares the advertisement for the daily paper. The introduction of artistic display in recent years has done much to raise the standard of advertising, and to-day it is art in itself. It is the voice of trade, deep, full, and rich in every note.

PROFESSION ADVERTISING.

The advertising of a profession is, however, no different from that of a business, that entirely new methods must be employed. There is nothing in business itself for the professional man to be ashamed of. It should be his pride to make himself as independent as possible. The day has passed that found the man of talent a serf to a titled house, and it is the democracy of business that has freed him from his thralldom. Imagine Mozart being ejected from the house of his patron, and as a family servant made to suffer from the whim of a drunken noble. I have no sympathy for the faust-struck fools who upon business on general principles, as if music was dependent upon penury. We all must live.

ADVERTISING AMONG PHYSICIANS.

Just why it is that a young doctor fresh from a medical school is supposed to wait in his office until some patient happens to see his sign and he receives his patronage purely as accident of fortune the physicians themselves are unable to tell. Suppose that he was to have prepared, in a readable manner, a little booklet giving information to the public in a business-like way just what particular branch of his profession he intends to pursue, his office hours, and his address. Have you any idea that the community would think any the less of him if it was not for the ludicrous and bigoted barrier he has inherited from his predecessors?

Very fortunately no such relic of a decadent school of etiquette exists among musicians. Our forefathers have observed the very wise distinction between egotism (a truthful and consistent consciousness of one's own ability) and conceit (an overestimation of self)—have left us a legacy of liberty in the matter of advertising unknown in any other profession.

BUSINESS PRINCIPLES.

It is well for the musician to understand in the beginning some of the principles that business men have in mind when about to advertise. First of all, there must be something to advertise; that is, there must be something distinctive about your ability, something variable in your career, something that will make your time valuable to other people; for all that advertising is, is to talk honestly of your business—just exactly as it is—in as dignified a manner as possible. Time and money spent in advertising anything that will not inspire genuine confidence are simply wasted.

REPUTATION VS. NOTORIETY.

Here we must draw the distinction between reputation and notoriety, upon which all good advertising is founded. Reputation is the regular growth of popular

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admission. Notoriety is a forced condition of publicity, usually resulting from some objectionable performance. Thus, if a pianist depends upon long hair and affectation to attract public attention he may become notorious, but it is only by meritorious work in his profession that he adds to his reputation. A pianist who depends upon radiograph pictures of his hand to create popular interest, very often has much difficulty in redeeming himself at the keyboard. So, for the time being, let us agree to condemn anything that leads to notoriety as bad advertising, and maintain that whatever adds to reputation is good advertising, and then take up the different branches open to musicians.

PERSONALITY.

A musician's personality is one of the first things that will bring him business. This is especially true in the case of teachers, for as surely as you make yourself objectionable personally, you will lose the interest of the public. This pertains to your appearance as well as to your manners. People appreciate neatness in a musician just as much as they do in a physician or a minister. Bohemianism is a complete failure in music teaching—your patrons are much more liable to advertise your tolerance and patience than your temper. Because Kalkbrenner, Henselt, and von Bülow have been eccentric fools of themselves is no reason why you should.

About a year ago a very able young musician came to me with a "tale of woe" about his business. Much to his indignation I advised him to put an end to one of the most alarming habits of profanity I have ever known. When among ladies he was fortunately able to restrain himself, but his notoriety among men preceded him. He stopped, and is just beginning to see why he had always been unsuccessful. Of course, this is an extreme instance, but it illustrates by contrast the meaning I desire to convey.

Thus it is that society enters the question. It is the musician's behavior to the outside world that gives him personal respect. A singer in a New York music hall can bring herself to public notice by bathing in milk, but a respect such as that enjoyed by Emma Eames comes through a strong character, a lovely disposition, and a dignified demeanor. This last instance is to my mind, an ideal example of good social advertising. We all love Emma Eames for the life she leads.

THE FIELD.

It is more than probable that many of the musicians who read this article suppose that their field of action is limited to the small circle in which they work. You could never be more mistaken. Your field of action is this whole great world, and the more your good deeds are known, the more good you will be able to do. If you are a teacher in a little country town, and the musical world knows that you have done something to your credit, that "something" is not to be forgotten. There is, however, a direct dependence upon the immediate society. Please do not think me to mean that a musician should go "noising" around in people's parlors after pupils or engagements. Far from it. But I do maintain that it is his duty to himself and society that he should not ostracize himself from the body upon which his support depends. Let the musician meet society in its own field as often as he can afford, and the word "musical crank" will disappear from the vocabularies of the world.

PUPILS' RECITALS.

The common opinion of some twenty teachers whom I have consulted in reference to the present article is that the most profitable advertising they have used is the "pupils' recitals." It is certainly one of the fairest means of advertising, but is often abused by well-meaning teachers. By this I mean that a teacher often unconsciously neglects the real musical education of a pupil during the preparation for "pupils' recitals." This I know to have been the case in many prominent music schools.

A PUBLIC IMPOSITION.

Another abuse is this: If a pupils' recital is to be

given to exhibit a method or a teacher's ability,—in other words, to advertise,—it should be honestly classed as an advertisement or exhibition recital, as the Virgil Clavier School has done, and not represented to be solely for the purpose of inspiring confidence in pupils when before an audience. Integrity amounts to something nowadays, and we draw nice distinctions. Exhibition recitals are sometimes boomerangs, especially with young pupils. Parents are justifiably proud of their children's ability, and I have known jealousy, born at a pupils' recital, to steal many a promising pupil away from teachers. Tact, of course, can prevent this.

(Another phase of this subject will appear in "The Etude" for August.)

MECHANICAL MUSICAL INSTRUMENTS.

BY W. F. GATES.

DURING the past few years much ingenuity has been displayed in the structure of automatic musicians, so to speak, and it is possible that the cheapness of these instruments may in some degree affect the income of the profession. Papa is apt to conclude that rather than be tortured by Esmeralda Jane's practicing for three hours a day and the accompanying bills for instruction, he will buy an "Eolian" or a "Regina," or some other automatic music box for a few dollars, and in the end enjoy more rhythmic playing than Esmeralda Jane's.

There certainly is one good thing about the automatic box,—you can stop it when you want to. It is not liable to inflict you against your will, as is the biddling Rêve-King of the household.

There are undoubtedly some thoughtless parents who will purchase a music machine and will sacrifice the child's real interest by neglecting his artistic development. But let us hope there are not many.

Because of the rare combination of pleasure and profit in the study of music it is one of the most attractive of tasks to young people; and because of the extent of its ramifications it is one of the most valuable, combining as it does both science and art, and cultivating all of the best powers of the student.

There is something more than music in the study of music. There is the cultivation of perseverance, thoughtfulness, confidence, self-restraint, self-control, enthusiasm,—these being of more value to youth than the mere tunes learned. And to think of sacrificing such features of human development as these for the tinkling of a music box!

Then there is another side to the matter that I do not often see mentioned. I frequently tell pupils: "If you get nothing out of your music study but the ability to appreciate a good tone quality, to enjoy a correct musical interpretation, to realize the labor that a capable executant has spent in preparation of what you hear, to become an appreciative and an understanding listener,—if you get only these features from your study of music, you are most amply repaid for your time and money, even though you are unable to play a note or sing a tone. You will have much more of real value than the person who can play but not understand, who can sing but not realize."

I must admit that this doctrine does not generally meet with a warm reception. Youngsters want to do, not to know. But that does not affect my faith in the argument.

—Great masters of art ought not to force scholars, for they can exercise on them but a very indirect influence. Without doubt it is a profit to the latter to hear a master execute a musical work in his own style, but they will never be able to assimilate his individuality. As for the rest, they can learn it just as well from lesser professors. This, assuredly, does not prevent these being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and spitting like him.—Rubinstein.

Nº2529

Dance of the Sylphs. Elfen-Reigen.

Carl Heins, Op. 194.

Allegretto grazioso e brillante. 4-22.

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Musical score for page 2, measures 1-12. The score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems, each with a treble and bass staff. The first system (measures 1-2) features a treble staff with eighth-note runs and a bass staff with chords. The second system (measures 3-4) continues the eighth-note runs in the treble and chords in the bass. The third system (measures 5-6) includes a treble staff with eighth-note runs and a bass staff with chords. The fourth system (measures 7-8) features a treble staff with eighth-note runs and a bass staff with chords. The fifth system (measures 9-10) includes a treble staff with eighth-note runs and a bass staff with chords. The sixth system (measures 11-12) features a treble staff with eighth-note runs and a bass staff with chords.

Musical score for page 3, measures 13-24. The score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems, each with a treble and bass staff. The first system (measures 13-14) features a treble staff with eighth-note runs and a bass staff with chords. The second system (measures 15-16) includes a treble staff with eighth-note runs and a bass staff with chords. The third system (measures 17-18) features a treble staff with eighth-note runs and a bass staff with chords. The fourth system (measures 19-20) includes a treble staff with eighth-note runs and a bass staff with chords. The fifth system (measures 21-22) features a treble staff with eighth-note runs and a bass staff with chords. The sixth system (measures 23-24) features a treble staff with eighth-note runs and a bass staff with chords.

To the Champion of Liberty,
PRESIDENT WILLIAM M^c KINLEY,

"Our Glorious Union Forever."

Medley of National Melodies.

W. E. C. Howard.

Maestoso.

INTR. *ff*

The introduction is in 2/4 time, starting with a treble and bass staff. It features a series of chords and a melodic line in the treble staff, with a forte (*ff*) dynamic marking.

STAR-SPANGLED BANNER

The first system of 'Star-Spangled Banner' is in 4/4 time. It begins with a treble and bass staff. The treble staff has a melody with a forte (*f*) dynamic, while the bass staff provides a harmonic accompaniment.

The second system of 'Star-Spangled Banner' continues the melody and accompaniment from the first system, maintaining the 4/4 time signature and forte (*f*) dynamic.

The third system of 'Star-Spangled Banner' continues the melody and accompaniment, with a mezzo-forte (*mf*) dynamic marking appearing in the bass staff.

The fourth system of 'Star-Spangled Banner' concludes the piece with a *grave* tempo, *f* dynamic, and a *rit.* (ritardando) marking. The bass staff includes the instruction *il basso marcato legato*.

The first system of 'Yankee Doodle' is in 2/4 time. It features a treble and bass staff. The treble staff has a melody with a first ending marked '1.' and a second ending marked '2. Allegro.'.

YANKEE DOODLE.

The second system of 'Yankee Doodle' continues the melody and accompaniment, with a mezzo-piano (*mp*) dynamic marking in the bass staff.

The third system of 'Yankee Doodle' continues the melody and accompaniment, with a mezzo-forte (*mf*) dynamic marking in the bass staff.

The fourth system of 'Yankee Doodle' continues the melody and accompaniment, with a forte (*f*) dynamic marking in the bass staff.

The fifth system of 'Yankee Doodle' concludes the piece with a *cresc.* (crescendo) and *rit.* (ritardando) marking. The bass staff includes the instruction *il basso marcato legato*.

HAIL COLUMBIA.

ff *marziale.*

Musical score for 'Hail Columbia' in 2/4 time, marked *ff* *marziale.* The score consists of six systems of piano accompaniment. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Allegretto.
DIXIE.*mp*

Musical score for 'Dixie' in 2/4 time, marked *Allegretto* and *mp*. The score consists of three systems of piano accompaniment. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Andante maestoso.
AMERICA.

Musical score for 'America' in 2/4 time, marked *Andante maestoso*. The score consists of three systems of piano accompaniment. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

"ROUGH RIDERS."

MILITARY MARCH.

SECONDO.

H. ENGELMANN, Op. 328.

Musical score for the left page of "ROUGH RIDERS". It consists of five systems of piano accompaniment. The first system starts with a forte (*ff*) dynamic and includes a first ending. The second system continues the accompaniment. The third system features a first ending and a forte (*ff*) dynamic. The fourth system continues the accompaniment. The fifth system concludes with a first ending and a "Fine." marking.

"ROUGH RIDERS."

MILITARY MARCH.

PRIMO.

H. ENGELMANN, Op. 328

Musical score for the right page of "ROUGH RIDERS". It consists of five systems of piano accompaniment. The first system starts with a forte (*ff*) dynamic and includes a first ending. The second system continues the accompaniment. The third system features a first ending and a forte (*ff*) dynamic. The fourth system continues the accompaniment. The fifth system concludes with a first ending and a "Fine." marking.

p

ff marcato.

p

D. C.

TRIO.

p semplice.

ad lib.

ff marcato.

p

ff

f marcato.

D. C.

Wanderer's Song.

Auf der Wandschaft.

Franz Behr, Op. 575, No. 20.

Allegro con moto.

f marcato

mf *gioviato molto*

f

mf scherzando

leggiere

mf gioviato molto

f

p *grazioso*

segue

mf

cresc.

f

p

mf *gioviale mollo*

cresc.

f

mf

ff

LIFE ON THE MISSISSIPPI.

H. S. SARONI.

IN THE CABIN.

mf

marcellato.

pil basso sempre

slaccato.

f

p

mf

ff

Musical score for page 16, measures 1-12. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes piano (*p*) and forte (*f*) dynamics, and a *Fine.* marking at the end of measure 12.

ON THE LOWER DECK.

Musical score for page 17, measures 1-12. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes mezzo-forte (*mf*) and forte (*f*) dynamics, and a *Fine.* marking at the end of measure 12.

When 'tis Summer in the Heart.

Poem by
Frank L. Stanton.

Kate Vannah.

Moderato.

When fall the win-t'ry flakes of frost 'tis

sum-mer-time somewhere, The vio-lets in the val-leys, bird songs in the air; The

chil-ly winds they on-ly blow the lil-y's lips a-part; 'Tis summer in the world, dear, when 'tis

poco rit. *piu mosso* *dim.*

poco rit. *piu mosso* *dim.*

dim.

dim.

summer in the heart. When gray the skies are glooming, then 'tis summer in the dells, In the

mer-ry songs of reapers, in the tink-ling of the bells; The sweet south skies are bright'ning as with

Springtime's mag-ic art, But the sweetest sea-son, dear-est, is the summer of the heart, But the

sweetest sea-son, dear-est, is the summer of the heart.

poco rit. dolce a tempo

poco rit. a tempo

rit. a tempo

rit. a tempo

dim.

dim.

rit.

rit.

Marcato.

Still, still the birds are sing-ing, And still the groves are green, And still the 10- ses red-den,

ben marcato

dim. e rit.

a tempo

And the love - ly lil - ies lean; Love fades not with the sea - son.

dim. e rit.

a tempo

When sum-mer days de-part, 'Tis súm-mer-time, my dear-est, in the

E - den of the heart, 'Tis summer - time, my dear - est, when 'tis sum - mer in the heart.

BY EDWARD DICKINSON

A NEWSPAPER clipping recently sent to me for comment contains a somewhat disgruntled expression of surprise at the unsatisfactory nature of the playing of many piano students who are rated as possessing talent and technical skill. "It appears to us," remarks this correspondent, "as if a whole lot of time were spent upon technique, and when the pupil at last is heard he has nothing new and not other things beside." There is no harm in this complaint; in ancient Greece philosophers lamented that music, instead of leading to its true office of poetic expression, was degenerating into a mere virtuoso display, and degrading the pure and lyre players of the time. Indeed we are even more subject to the same complaint in the professional patrons of music, the general public, have always been disposed to insist, in spite of temporary aberrations, that music ought to mean something justly of manipulative jugglery; they have held

pretty firmly, and by no manner that music is an art as well as a science, and ly to the notion that music is more handicraft. An art, to be entitled to the name, must have some vital relation to life; it speaks from the heart, and it quickens the heart. It is the medium through which the soul speaks. However difficult it may be to give definitions of art or of beauty—in the last resort both of them touch the conscious life of the soul, giving pleasure that is felt to be healthful, enlarging, and permanent. Whether an art is impersonal as architecture, or unimitative and indefinitely suggestive as music, the fact that it quickens the soul, that it gives to the mind the mental exhilaration produced is realized as a sufficient end in itself because promotive of spiritual life and growth. One who clearly recognizes this aim and essence of art will be impatient even to wrath with any result of the study of the technical elements of music which rests satisfied with the material, and which gives no more than the technical training which the writings of superficial agencies of art when he is hungering for its sweetness and strength-giving power.

That such and such a pianist plays without expression is a frequent charge. Those who make the accusation would often be unable to state in set terms what is meant by musical expression, but they mean what I have indicated, that the player somehow fails to impart the real pith and substance of the art-work; it does not breathe and glow; the inward spiritual beauty is not revealed. Making due allowance for illegitimate demands on the part of uncultured listeners who sometimes require of a piece of music an effort which is not within its special nature to bestow, this complaint of lack of expression, in the playing of young performers particu-

party, is often just. The reason of this deficiency on the part of faithful, mechanically accurate students is, of course, that they do not themselves really know what musical beauty is. They follow their teachers, and are content to learn the signs of which any given production is capable they do not impart because it does not exist in their minds as an antecedent consciousness. This defect is not due to lack of conscience or of hard work, but is simply a sign of mental immaturity. There is something in man which he cannot have heard or their barnts conceived. In such a case, the teacher is not to be faulted. Young people generally, up to a certain age, are destitute of that disciplined emotional or imaginative faculty, which grasps immediately the special significance and ultimate loveliness of a musical work, just as they are irresponsive also to the profounder suggestions of poetry and painting. This coldness is due, in the majority of cases, to the lack of original grasp of the sensibility and neglect of its development. How can one give what he does not possess?

Now, the question arises, How shall this sensitiveness to intellectual beauty, the preliminary condition of expressive playing, be developed in a young student? Doubtless there are many ways. Let me suggest a few.

Technic is ordinarily supposed by a young learner to

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consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and the balance, adjustment, and blending of sounds to produce the desired effect are of the greatest importance. These, also, are included in the province of technique. An unharmonized scale or trill, a detached chord or arpeggio, may arouse a sense of beauty through the management of tone-color alone. The ear should be trained to appreciate and to discriminate the various qualities of sound, and to be not merely conscious of the effects they produce; they are occupied with the perceptions of the eye that the ear is only half awake. This organ should be developed at the same time with the fingers; it should be alert to the most subtle distinctions of pitch and the most exact of rhythm. The ear should be able to distinguish human voice. Harsh or inappropriate tones will then be impossible to the player, for, of course, he will not knowingly produce impressions which are painful to himself and when he has learned to revel in all the possible luxuries of sound and make the achievement of the most perfect expression in playing will have been merited.

Another factor in musical beauty is harmony. The student should be led to recognize and enjoy the impression conveyed by full, pure, majestic, masterly constructed combinations; to linger with delight over some enchanting chord or chord progression; to follow with satisfied delight those underlines which move with the finest grace and ease, leading to weight, dignity, the final cadence or list. He should accustom himself to listen down through the harmony, instead of allowing his attention to rest upon the surface. Most young players produce too thin a tone; the left-hand part is weak; the tone does not balance; the brilliant treble has no adequate substratum. Let them be taught to watch the bass part by direct vision and listen for the bass and tenor components in the harmony, and bring out every characteristic figure in the under and middle parts. Then when they come to the beauty of harmony, they will have the wealth of tone they will strive to produce it, and another element of expression will have been mastered.

The same might be said in regard to developing a sense of the beauty that lies in rhythm,—not the obvious march and dance rhythms which every one catches as if by instinct, but the more involved and reconceivable rhythmic groupings which lend such an impression of firm knit, yet facile, power to the works of men like Bach, Schumann, and Chopin. There is also a beauty of flexible tempo, the air of ease and self-possession which is conveyed by a skillfully-handled rubato in music of a buoyant, undulating character. There is a beauty of contrast, of strong dissonance, of syncopation, of crescendo and diminuendo, of glaring colors, of a tempestuous, passionate delivery.

All these, however, are but the external contrivances of the media terms, of true expression; their direct action is upon the nervous organization. The problem of expression is solved only when they are employed by the judgment for judicious and appropriate ends. What is to prevent a false use of them, a travesty of the composer's intention? Only the ripening of the musician's sense, recognition by thought and experience of the difference between the artificial and the natural, the artificial of characteristic beauty as distinguished from the artificial of characteristic beauty. There is an artificial, irrefragable element in expression which does not be imparted by precept and hardly touched by any words at our command. It is that mysterious something which we call, for lack of a better word, *style*. It is the *style* of the musician, the certain intrinsic, poetic interpretation. By virtue of this certain intrinsic imaginative power, the player knows that while being in the art-work which his hands are calling forth, so that it becomes, *apud* him, *breath of his*

breath, a part of his sacred inner life taking form for a moment and realizing itself in the eloquence of sound. Now, can this capacity for feeling the utmost hearty lies in music, and the impulse to project this feeling justly tempered tone, be aroused or developed by any means within the teacher's reach? Not if there are no germs of it in the student's mind in the first place; but as there are probably few that do not possess its rudiments at least, much can be done to call out a conscious

ness of the vital elements of musical effect. One method is that of giving music that is connected with a definite idea and that has a character appropriate to that idea.

child who would not play a Mozart andante with the expression would quickly see that tenderness and grace must be imparted to Gade's "Spring Flowers," languor to Schumann's "Child Falling Asleep," and joyful exuberance to Liszt's "The Merry Huntsman." The quality of the song is more vaguely suggested, as in Seis's "Eve's Song" or Mendelssohn's "Gondolier," modified, "the play of the fancy may be arbitrarily stimulated, and his judgment allowed to take its course in adapting the music to the treatment to an imagined picture or scene." The musician's imagination, however, is not to be allowed to form notions of expression in by the accessory aid of pictures or music. Use some out of the multitude of song transcriptions, and, at the beginning of the study of this piece, require the student to read the words of the original song, and then, reading the words, to sing the song, thus imbued with the definite meaning and spirit of the composition. A love and study of the best vocal music, the practice of hearing good singing, and judging it from the side of its relation to poetic sentiment, would be a powerful stimulus to a healthy musical feeling. "The student, upon the very first of his lessons, should be made to feel upon the soul that a love of beauty is in other forms, as found in poetry, painting, and the world of nature, is or should be bound up, in a greater or less degree, with a genuine love of music; for, while the laws of art expression vary according to the medium, yet the same law of beauty is common to all." It is a sensible view to the spiritual activity within, and hardly be possible that the tie which binds all manifestations of beauty together will ess his recognition

What does it profit a student or his friends if he can perform Liszt's "Tannhäuser March" with mechanical accuracy, but can see or feel nothing of it? Chopin's D-flat "Prelude" is a profoundly emotional character should be included in every teacher's repertoire, and the question of the pupil's advancement made to depend partly on his ability to deal with solemnity and pathos. Still more important is it that the young artist should be awake to the greatness that often lies in moderation and simplicity. There is no judgment but the inclination to despise the simple. The literary critic calls Wordsworth's "S. Dwell among the Untrodden Ways" a masterpiece. A great painter may expend some of the rarest resources of his art upon a clump of shy wayside flowers. A musician is unworthy of the name if he will not be content with reverence before a thing like Bach's "Dwell among the Untrodden Ways" or Chopin's "Prelude in A-flat Major." Let the student be taught that high authorities worship not that which he permits to despise.

All that has here been said may be both safe and giving generality, but it comes as near being practical as the case permits. For playing with profound music, feeling is not a matter of routine or analysis, but of personal response and no one can be taught to feel. He must be stimulated by suggestion and indirection. Encouragement has much to do with it; overexpression is better than none at all, and teachers are too inclined to repress the individuality of their pupils. The student who is afraid of doing something wrong, who is concerned only with the technical position of his fingers, who has only a lifeless and perfunctory performance, because he does not dare let himself go for fear of some technical slip which will bring down rebuke upon his head. It is much easier and more satisfactory to tune a performance down than to tone it up; some excess, some turbulence, some overexpression is better than the staidness of a rendering that is mechanically accurate, but, at all, "faintly faultless, lightly regular, splendidly null."

The whole matter resolves to this: Teach music as art, as the manifestation of the life of the soul. If you train your pupils to become more intelligent in judgment, more acute in perception, more tender and liberal in feeling. One only needs to be alive to every finest, every characteristic degree of tonal and emotional beauty; to be able with a technical skill adequate to set forth the hidden quality which he has intellectually grasped, there will be no complaint that his playing fails to reach the heart.

BY EDWARD BAXTER PERRY.

VI. BERLIN

A WISE philosopher has said, "A man may fancy himself in love many times and he mistaken, but when he really is in love, he knows it beyond all question." It is much the same with the music student on going to Berlin. He may have been in many other places and found advantages in all and congratulated himself on being there; but when he gets to Berlin, he is quite sure that this is the right place—the place of places, to which he should have come first.

To begin with, there is here, as in every large German city, a first-class opera, complete in every appointment, with a performance every evening in the week, Sunday included. Then there is the renowned series of twelve symphony concerts by the Royal Orchestra,—the same which officiates at the Opera House, and probably the finest body of musicians anywhere assembled under one hint,—at present under the leadership of the justly idolized Felix Weingartner, who, it is claimed by his adherents—and I think with reason—is the greatest living conductor since the death of von Bülow. He is the only leader of an orchestra in Germany who made continuous use of the baton, handling his orchestra as one might expect exactly like a solo instrument; and this is the main secret of his hold upon his audiences, who feel, even when they do not understand, the vitality and emotion thus imbued into familiar compositions.

There is a competitive series of symphony concerts, also twelve in number, by the Philharmonic Orchestra, a superb band, under the leadership of Arthur Nikisch, formerly at the head of the Symphony Orchestra in Boston, and who is greatly admired here as conductor, though standing distinctly second to Weingartner. He is now located at Leipzig, but comes from there to Berlin to direct in each of the twelve concerts. The Philharmonic Orchestra also gives three so-called "popular concerts" a week throughout the season, under less known but excellent leaders, the programs being less severe than those of the Symphony Concerts, but including all the best music, especially of the modern school.

For chamber music and recitals, there are three well-known and much frequented concert halls—namely, *Saal Beethoven*, the *Singakademie*, and the *Philharmonie*; at all three of which a concert or recital of some sort takes place literally every evening in the week throughout the entire season, where one may hear everybody, from D'Althert and the Joachim Quartet to the novice just graduating from some conservatory or master and venturing a timid debut. There are, besides, a number of other concert halls, less popular than those named and of second rank, but frequently required by the many aspirants for a hearing in Berlin. The student has but to choose.

As regards situation, surroundings, and adjacent points of interest, Berlin offers fewer attractions than most of the German winter resorts. It stands upon a flat, monotonous expanse of sandy plain, with a small, sluggish river (the Spree) flowing, or rather stretching, through it. There are neither mountains nor forests in the immediate vicinity, and very little of anything which might be called suburban. The great *Thiergarten*, or park, just outside the Brandenburg gate, with its pleasure drives and walks, and the royal parks at Charlottenburg and Potsdam alone in some degree for the lack of picturesque environment. The city itself is well laid out, admirably paved, and the roads are broad and straight, and the traffic convenient and quick, transit, and possesses a certain cosmopolitan atmosphere and broad progressive spirit more or less lacking in the other German centers.

The cost of living in Berlin is somewhat higher than in the other cities previously described, yet by no means extreme for a great capital. Five marks (\$1.25) a day secures good room and comfortable board in desirable locations, and for a protracted stay arrangements can be made at any one of scores of fairly comfortable places at a rate materially less.

As regards all essential particulars, especially in the line of meats and vegetables, the quality, quantity, and variety of the food provided, and the manner in which it is cooked, in the better class of boarding-houses all over Germany, are, generally speaking, far superior to that found in the same grade of places at home, and infinitely ahead of the average boarding-school and even private home to which our students are accustomed.

Concerning advantages for study, the music student in Berlin has, by actual count, thirty-five conservatories, academies, and schools of music to choose from, most of them good, some superlatively excellent.

First as regards reputation stands the *Königliche Akademische Hochschule für Musik*, or Royal Academic High School of Music, with Joachim as director and Barth and Raft as leading men in the piano department. This is a completely equipped and splendidly appointed college of music, in the best sense of the term, comprising all departments and all conceivable collateral branches. It is under the patronage of the Emperor, and receives a large annual subsidy from the State, so is in great measure independent of popularity and attendance. Both as regards the eminence of its faculty and the weight attached to its diplomas, it is second only to its graduating diploma, and usually has precedence of any school in the profession, though not free,—about \$60 a year in the piano department, with all collateral studies therein included, and \$75 in the voice department.

Unfortunately, it is extremely difficult of access, especially for Americans, so much so as to be practically out of the question for the majority of students. The number of applicants for admission each season averages

about five to every vacancy, as the number of pupils is absolutely limited to 250. The average number of students admitted each season, to fill the places of those graduating or dropping out, is about thirty, and there is always a long list of waiting candidates. All applicants are subjected to a rigorous competitive examination and only the very best are admitted. It is perhaps only natural, and is frankly acknowledged by the authorities, that where candidates of different nationalities show approximately equal merit, and the decision is at all close, there is always a marked discrimination in favor of the German and against the foreigner. When it is remembered, in addition, that it is the pick of the young

talent of Germany that always competes, trained by years of systematic study under German teachers, along just the lines most likely to be in harmony with the requirements here, it will readily be seen that the American student, even with exceptional endowment, stands but a small chance.

Private lessons, however, may be had of any and all the professors in the Hochschule, excepting Joachim, who literally takes no private pupils at any price, and the examinations may be repeated an indefinite number of times till successfully passed, if one is sufficiently persistent. As a violin school this institution has virtually no rival in Germany, though most of the actual teaching is done, not by Joachim himself, but by able and specially trained assistants under his general supervision. Of these Professor Halir, concert master of the Royal Orchestra, and himself a superb soloist, takes first rank.

Heinrich Earth, pretty greatly conceded to be at present the first pianist and teacher in the Hochschule, and in Berlin, is an artist of preeminent ability, and has been a prominent figure in musical life here for many years. He is a native of the province of Pomerania, and taught and won pupils of the highest calibre. He is a tall, thin, somewhat austere, and von Bülow, with a big, broad, genial, pleasant face, and a friendly, open, and cheerful manner. He is a tactful and courteous, cordial manner. He possesses a vast experience, a profound musical intelligence, and a technical mastery, which even in these days of phenomenal virtuosity, is something marvelous. He has a constitutional leaning towards the serious and the dramatic, and his playing is emotional and romantic in his art, is specially at home with Bach, Beethoven, and Schubert, and commands a very beautiful though somewhat uniform quality of tone. He can play from the best of chamber music. I think I have some idea as to the player of the strictly objective school that I have been talking of, but I have, as I say, like myself, had rendered their first allegiance to the poetry and emotional warmth of Paderewski or the passion

son and dramatic power of Liszt will find Barth rather narrow. They say here in Berlin that Barth has warmed up of late years, in comparison to his former playing. If that is so, he must have been positively frigid previously, and one might say he had thawed out, but there is no warmth discernible in his performance at present. He is the finished artist in every measure, but a poor, cold, and hardly a genius. Those who do not have it against playing well, however, here would not have it against warmed into any other state than it is, any more than they would against their statues painted in colors. As teachers, he stands as one of the foremost of his day, with a very large class both of German and American pupils. His price for private lessons is \$5.00 an hour, the same that is asked by most of the leading teachers here.

Prof. Oscar Raif, who divides with Barth the honors as teacher in the Hochschule, as well as the American following of private pupils, but who is himself a concert artist, is a mercurial, impulsive, and most affable little gentleman, with a warmth and heartiness of manner which put one at ease from the first moment. He has an exhaustless vitality and an unflagging interest in his work, as well as in his individual pupils, which make him a favorite, besides having more ideas to the minute than would stock and run the average university teacher for a year. Eccentric he may be.

perfunctory teacher for a year. Eccentric and extreme, and perhaps, in some of his technical hobbies, though thoroughly sound in the main, and certainly a teacher of remarkable ability and success, and an investigator who has reduced the theory and methods of tone production more nearly to an exact science than any one I have ever met. A season is well spent with him, if only for imbibing his ideas along this line. His invention for visibly photographing the tone produced and the touch producing it, in the case of any player, is novel and extremely interesting, and is attracting much atten-

The second conservatory in point of celebrity outside of Germany—though not, I am surprised to find, in its local standing here—is the Klinkworth-Schwarzmann institution. Philipp Schwarzmann, one of the directors, is considered a great teacher, though not in the fullest sense a pianist, teacher, while Klinkworth has recently severed his connection with this school. A pianist, however, recently engaged as teacher in this school, whose connection with it goes into active effect the first of October next, is likely to reflect much credit upon it both as teacher and pianist. I refer to Conrad Ansoerge, who has already won for himself an enviable place in Berlin, and who was well known and well liked a few years ago in our own country.

Dr. Goldschmidt is another eminent name connected with the Klindworth-Scharwenka Conservatory, while one pianist in its faculty, quite unknown to me and probably to many of my readers, is Jodliczka, a Russian, who may, perhaps, be termed the rising teacher of Berlin. He has gathered about him a number of enthusiastic American pupils, who certainly show the results of most telling and thoroughly modern instruction. He is profoundly original in his methods, a strong though somewhat peculiar artistic personality, and is declared by many to be the Leschetizky of Berlin. There is, by the way, a much credited rumor that this master himself is to locate here in the fall.

Another institution in Berlin, less known and less advertised than some others, but well patronized and highly esteemed, especially by native German students, is quietly doing the very highest grade of work along the lines of the Academy of Higher Music in Leipzig, devoted exclusively to the study of higher musical performance. The director, Franz Kullak, son of the great Theodore Kullak, who was practically without rival as the leading piano teacher of the world a generation ago, is the best living representative of his father's ideas. He is a most intelligent, man of profound knowledge, and of original pedagogical ability. I have had much report and observation, but from personal experience of his instruction, when I may be one of the half dozen or greatest living teachers. He has a fiery Slavonic nature, and a great passion and dramatic force, is ultimately a modern in his ideas, and a most competent teacher and interpreter of Liszt has probably no equal. His technical methods, though based upon and exemplified

the original Kullak school, as taught by his father, have been in minor details modified and extended, and brought thoroughly up to date.

I want to emphasize the difference between the Kulak Academy and all the other music schools reviewed by me, either here or in other German cities. It is the only one where nothing is taught except advanced piano playing; no obligatory collateral branches or extras of any kind, which are of inestimable advantage to the seeker of a general musical education or to any specialist in the earlier years of his study, but often sadly interfere with the player who wishes to concentrate his time, strength, and undivided efforts upon rapid progress in piano playing within a limited period.

Prof. Kullak has a large and devoted class of very advanced pupils, a number of whom are themselves concert artists, and nearly all of whom are native-born Germans. For some reason he seems not to be so popular a teacher as he is in Berlin, where he has a large number of teachers of his standing in Berlin. More than fifty per cent of Barth's class and of Rofe's are Americans and English, mainly the former, while Kullak's class of pupils is ninety per cent German. I heard most of his best players at a matinee at the Gewandhaus, and I was struck by the fact that, excepting a trifling number, both for pupils and professor, but there was not an American on the program. If I may be permitted a criticism on one weak point almost so much as general excellence, I should say the tone produced by all impressed me as being rather flat and uninteresting, and I think that the ragged German tendency of the players as to their instruction. Intensity and power seemed to dominate, somewhat at the expense of beauty and elasticity. It is, however, the typical German tone, heard almost universally in this country, both on the concert stage and in the home.

No one teacher, even in Berlin, knows it all or covers all the ground, and no student with good sense will study exclusively with any one teacher, however good or great. Eclecticism in all professions is well, but most of all in art, which is so largely a matter of individual taste and feeling.

Of the many other schools and hosts of less celebrated, though in most cases excellent, private teachers, I have no room here to speak. All the conservatories, except the Hochschule, are run upon the usual self-supporting financial basis, and may be entered by any student who can pay the very moderate price; \$75 to \$100 per year, including everything, is the usual tuition, and private lessons may be had of any of the teachers in or out of the conservatories, except Joachim, at prices ranging from \$1.50 to \$5 per hour.

To sum up, the student of piano or violin, if not extremely restricted in means, who is not exactly sure where he ought to study and has not strong personal reasons for going elsewhere, will always do best to go straight to Berlin, which is at present the headquarters and great center of instrumental music of the civilized world.

NO TIME FOR STUDY.

It is a common complaint made by the music lover who must toil eight or nine months of the year that the time for personal study is so limited. At the end of six days' hard work spent in teaching piano, organ, violin, or voice one does not feel inclined to sit down and study in the evening. Apart from the tempting array of concerts there are social obligations to be fulfilled. So the year runs round and no progress is made in individual art. Wasn't it Robert Schumann who said that music was the only profession wherein its professors toiled like galley slaves during the day and at night found solace in more music? This may have applied to may-going Germany in the first half of the century, but in America, where the pulse of life beats more fiercely and faster, there is very little time or energy left after a day's lesson for self-culture.—"Courier,"

THE PRINCIPLES OF MUSICAL PEDAGOGY

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER

LETTER VII

To W. E. F. Sch. Thus far I have written only of the "up-arm" touch. But, as you already know, there is a "down-arm" touch which is much used by the best pianists. It is applicable in many cases where the touch is required to be downward, and is as easily learned as the upward movement of the arm, being merely the reverse movement. The fingers are to rest quietly on the surface of the keys with the wrist elevated; then the tone is to be produced by suddenly lowering the wrist and allowing the natural weight of the arm to fall upon the keys, passing through the fingers. The wrist and all the finger-joints must be perfectly loose if the touch is to be sympathetic. It is well to practice this with single fingers, as I recommended in the case of the "up-arm" touch; but it is most frequently used in the case of the octave and is therefore more difficult to combine with the up-arm and the down-arm touches, alternating with each other, constitute the most important peculiarity of Kullak's celebrated octave teaching and make it especially valuable. You are aware also of the special application of this touch in the principle of the "Mendelssohn" touch, which is fully and judiciously recommended as a two-finger exercise in Volumes I, of Mason's "Touch and Technique."

And now I come to one of the most important means of acquiring a sympathetic and expressive touch, the "pull touch." It consists simply in drawing in the finger while it is on the surface of the key. I do not mean that it necessarily implies any movement on the surface, but only that the finger should be *in contact with the key*, not above it, when the pull is made. Otherwise the touch is not pressure, but a blow, more or less modified.

It is well, I think, to begin the practice of this touch with a simple staircase. Let the hand rest on the surface of the keys in its natural extended position, not the traditional "school-correct" one; the fingers being nearly but not quite, straight and the whole hand quite and unstrained. Then, without any conscious effort, let the hand, at the same time bringing the closed fist a high up from the wrist as it will go. (This last point regard as important, my experience being against Mason's recommendation in the first volume of "Touch and Technique" to abandon the hand unreservedly to the fingers.) Then, let the hand to open and close again in its natural relaxed position and to fall lightly on the surface of the keys ready for a repetition of the pull. At the instant of the sudden shutting of the hand let the middle finger pull much harder than the others and press down its key vigorously. As you have realized, this is a simple pull-staccato. The pull is not a simple pull, but a pure quality of tone and a real, live staccato effect without the least trace of harshness or *thumpiness*. In my experience I have obtained better results by starting out with this motion of the hand, the simple opening and shutting of it, letting the hand fall when it opens as easily as it rises when it shuts. This is a simple pull-staccato as above described, thus by any other application of the pull-principle.

You are, I know, familiar with the first volume of Mason's "Touch and Technic," probably the most original and valuable contribution to the technics of piano-playing made by any teacher during the last half of the present century, to say the least. It is nearly fifty years now since William Mason, then a boy in his early twenties, studying at Weimar with Liszt in the company of von Bülow, Klindworth, and Pruckner, gave the first hint of the ideas which he has since so carefully and so thoughtfully elaborated, from something which he himself calls "the first principle of touch," to the first principle of touch in the great master's practice. The principle of it, when analyzed, is simple. It depends on the fact that all the fingers are flexed by the same muscles, but that it is nevertheless possible, while abating this whole hand, to determine by far the greater part of the

force of the contraction of the flexors into a single finger, at will.

This principle is of very far-reaching importance. In the first place, there is no possible way of strengthening all the fingers so much and so rapidly as by the powerful opening and shutting of the hand. The two-finger exercise as elaborated by Mason not only does this, but individualizes the fingers as does no other exercise in the whole range of piano technique. The principle of accent, which Mason applies so thoroughly, gives the power of discriminative emphasis in the highest degree, enabling the player to use almost any degree of power he chooses for any given finger, while the other fingers apply greater or less force, at will.

The principal application of this is, of course, in the delivery of a melody, with a subordinate accompaniment played by the same hand at the same time, especially when the melody is to be delivered by the weak or fingered and the accompaniment by the strong or shaded and phrased so as to be expressive, and you will observe, as soon as you give suitable attention to the matter, that the great technical requirements of modern piano music, i. e., of the music of Chopin and more especially of Schumann and his successors up to the present, and (1) singing and (2) playing with emphasis, (3) power and (4) shading (without impairing the singing quality). Fingered dexterity (the importance of which I do not wish to underestimate) is a subordinate matter nowadays, that is, if one is aiming to become an interpretative artist rather than a "virtuoso." Look through the complete works of Chopin, Schumann, and Liszt, and you will find played by the old fashioned technique of scales, arpeggios and five-finger exercises compared with powerful chords, octaves, lyric melodies, the subordination of accompaniments to melodies in the same hand, etc. Yet these works are the most profoundly expressive of any which have appeared since Beethoven. The technique Schumann is praised for the *technique d'expressive* play, not the technique of *bravura*.

Unless I have failed to make my meaning clear to you, you know that my ideals for you as a piano student have been to make you, primarily, an intelligent musician and a competent interpreter of the best music, relegating what is called "virtuosity" to second place. These ideals I advise you to retain for yourself and for your pupils, aiming at the culture which comes of intelligent appreciation and interpretation of the best music rather than at any kind of display.

Of course it is very difficult, not to say impossible, to teach piano techniques on paper. I can hardly hope to do much more than remind you of the points I have made in your lessons, putting them in something like systematic order. And your practical experience as a teacher will teach you more than anybody's writing or talking. The principles I have suggested you will find sound and indisputable. The practical application of them will have to wait until you decide on a particular case and the only final test is that of results. If you get them by applying the two finger exercise, for example, just as it is recommended in Mason's book, or in the modifications of it which I have taught you, well and good. If not, invent some way to enable your pupil to get hold of the right end of the string. Methods are for pupils, not pupils for methods. The teacher who is a slave to any method whatever, is invariably forlorn. The teacher who is a routine, regardless of the individual needs of his pupils, is a hopeless pedant. Here, as elsewhere, "the letter killeth: the spirit liveth life."

PUZZLE IN MUSIC NOTATION.

THE ETUDE invites its readers to send in questions for a puzzle in music notation, to be phrased in such manner that the answer can be represented by characters used in music notation. The material sent in will be compared and the best set selected. Credit will be given in the paper to the authors of questions used. Several examples follow:

All around us. = Space

All around us. = Space
A carpenter's tool. { Brace



WHAT REPERTORY SHALL I TEACH?

II.

When viewing as a whole the foreign repertory, it is less difficult to pursue the plan suggested in the first article on this subject; in fact, it is common among the American profession to teach a composer's entire repertory, so far as it suits the pupil, the reasons for which are, first, that they better writers attract such wide attention as to warrant American publishers making reprints, and, second, the works of the composers who are worthy appear usually in albums, devoted each to a single composer, thus giving the teacher much latitude in selection and greater familiarity with the composer's style.

The German repertory must occupy a most important place with the well-equipped teacher; nothing is more wonderful than the individuality of a people as displayed in their music. The Germans take their music seriously. In fact, they write and sing with dignity. It is this element of lofty dignity which attracts the most musical American teacher to the German models. One can not estimate the benefit to be gained through a study of the five great German song-writers—Schubert, Schumann, Franz, Kücken, and Brahms—Ries, Bohm, and Heilmund coming next in order, affording delightful material for stimulating a correct taste in the pupil. It is a pity so few teachers study with the pupil; there is hardly a worthy song but reveals new charms at each repetition, and in this respect the teachers and taught are in the same attitude to the composer.

Art is a great leveler, and never more justly so than when an earnest teacher and an earnest pupil are looking deeply into a composer's life and motives as revealed in his music. There are those who say, "Give me the song if it is a gem; I care not who wrote it." This is not truth to self; if it be a gem he should care who wrote it, that he may pay homage to the motive that prompted the song or made it possible. It is this element of personalism that stirs the heart of the student and awakens in him an interest in his work that no amount of merit in the abstract could inspire.

Imagine, if possible, a song of superlative excellence, the authorship of which was uncertain; there would immediately arise discussions, and it would be searched to this writer and that, with equal reasons for each, until the true writer revealed himself.

The reason the standard German repertory is not more generally taught is that the average teacher is afraid of it. He hesitates about teaching. In the original language, and, as a rule, disapproves of translations. Between the two evils—singing the original tongue incorrectly and accepting an unscholarly translation—we would select the former. Every earnest student will at least learn the meaning of the words of the song he is to sing, coming as near to the correct pronunciation as possible, and before he is aware of it he has some knowledge of the language. This, with a few hours' study every week, and intelligent criticism on the part of a native occasionally, will finally give him a fair insight into the language—at least, enough acquaintance with it to save him the loss of self respect which is sure to follow if he attempts to sing a song in a foreign tongue when the meaning of the text is obscure.

A significant fact in connection with the German repertory is its value as a test of the stability of musical character in a student. This, of course, can not be determined at the outset; but after careful study and of course, to suit the pupil's attainment, if increased interest and appreciation manifests itself, the returns for the effort are highly commensurate. Therefore, we urge

both teacher and student to familiarize themselves with the world's best models in song as exemplified through the German school.

(To be continued.)

FIVE MINUTES IN HER STUDIO.

In conversation with a young and successful teacher, the other day, I put the question, "With whom have you studied?" Her answer, however, perhaps, gave as fair an index to her character as it would an explanation of her success. She replied, "Only with my pupils." "Surely you have taken singing lessons, have you not?" "Of course, I have had lessons with A, B, and C, but they afforded me no material which I could not buy at the store that would aid me in teaching." "Then you entertain no sincere respect for your teachers," I said. "On the contrary, I hold them in the highest esteem, both as teachers and artists; but they knew I was studying with a view to teaching, and were perfectly agreed on one point, which was, that they could instruct me as my own voice, but the real and only ideas of any value whatsoever in teaching must be gained by experience with other voices."

Determined, if possible, to still further examine this young disciple of the school of common sense, I urged her to give me some examples or experiences which she thought affected her, or particularly qualified her, in any special branch of her work.

"Well, for example," she said, "there was Miss G., a timid, delicate young woman of nineteen, with a particularly charming and liquid quality to her voice. One day, however, I had taken me through that well-known old French book, Fétis' 'Solfège.' Being rugged and well versed, my pupil did perfectly right in allowing me to sing the exercises mezzo-forte in the original key, with the best possible results in my upper register. Naturally, I thought as long as Miss G.'s voice was wanting in the upper register, these exercises would be precisely the thing for her; no, cautioning her against prolonged practice at a sitting, I led her half through the volume, when, to my consternation, the voice was gone. She had practiced with an open throat and fairly well-poised position, but her upper voice was for a time a wreck. To my surprise, I didn't tell Miss G. that I had committed an error, because I knew the loss of her upper register was only transient, but set myself diligently to work with her middle voice, availing carefully of the effect of this treatment upon her overfatigued upper voice. I rejoice to say that after six months the resonance came back into the upper register, and the work from there on progressed satisfactorily. But do you suppose," she added, "that I ever allowed myself to do so unwise work in the upper register with young or unformed voices?"

"What rule have you used," I inquired, "for the treatment of the lower or chest registers?" "Rule?" she replied with a look of impatience. "I labor rules; all rules relative to voice development are made to be broken, with one exception, and that is the rule that there shall be no rules." "How do you proceed when you wish to impress upon the pupil's mind that a legitimate change may be expected as a pupil leaves the middle voice in descending?" "That depends upon the pupil," she said. "When the treatment is carried too high, I ignore for a time that there is any chest register, carrying the pupil as low with the middle register as it is possible for her to go easily, waiting until there is sufficient strength in the lower register to depend upon it, when I skip the intermediate notes and take the extreme low notes, and work from there upward until I arrive at the point where the middle voice was too weak to be available, and then instruct them how to blend the

two octaves." I said: "Your explanation is not only reasonable but very inspiring; I think you have struck the keynote of successful voice culture."

My own experience has taught me not only that every voice is a law unto itself, but a law which, if the teacher fails to recognize its application and scope in the individual, he will find it resented by serious and particular limitations. It is hardly necessary to add that the showing of this young woman's pupils bore out the wisdom of her work. When young vocal teachers learn to disregard the rules which their teachers have laid down for their voices, and abide by the underlying principles upon which all physical phenomena are based, viz., individuality, their faces are turned in the direction of success.

GOOD VOICE OR GOOD SINGER.

LAST SPRING, as the curtain rose at the commencement of the finest representation of Gounod's "Faust" which I have ever had the good fortune to attend; my neighbor notes in the next seat turned to me and said, "What a perfect voice!" Later on, at the close of the "Salve Dimora," he again said, "What a beautiful voice!"

In each case I merely nodded my head in assent, as it was not the time or place in which to enter into a discussion as to whether it was the "good voice" or "good singer" that was holding the audience spellbound.

Before discussing this question, let us consider for a moment the meaning of the word "voice." At the risk of being considered dogmatic, let me say that there is no such thing as a voice. A voice is merely the more or less musical result of the use of certain muscles. When we speak of a singer's voice having broken, we do not mean that he has broken anything, but that in that particular instance his vocal muscles failed to continue in the proper position, or there may have been too great an accumulation of mucus, thus interfering with the action of those muscles so that they temporarily refused to act.

By constant use in talking we develop our voices over a certain radius of pitch—this pitch varying according to our mental state, rising and falling naturally according to the inflection of our sentences. We have no more voice there than we have at a higher or lower pitch, but our vocal muscles have been developed over that range so that they are strong, whereas at a higher or lower pitch they are weak and flabby. But the moment that a beginner attempts to sing—that is, to sustain a tone on one definite pitch—instead of allowing the pitch to be what it may happen to be, and especially if he is asked to do so on a higher pitch than that on which he is accustomed to talk, he suddenly becomes conscious that he has asked his throat to do something to which it is not accustomed, finds the muscles weak, and unconsciously forces those muscles, thus producing a hard and unnatural tone. If he has not been taught that this is wrong he will continue to sing in this way, because this is at first the only way in which he can make a high tone which is to be compared in strength with the tones of his talking pitch.

On the way to my studio, recently, I met two young ladies, one of whom said to the other as I passed them, "Well, why don't you go and have your voice 'tested'?" They were probably discussing the advisability of the young lady's studying singing.

Now, suppose the subject under discussion had been piano-playing, and the young lady had gone to a teacher to have her hands tested, what could he have told her? Merely that her hand was thick or thin, long or short, supple or closely knit, etc.

Could he have told her, from examining that undeveloped hand, whether she could be a fine pianist? Would he, if he were honest and familiar with the lives of the great pianists, have dared to make any prophecy regarding what she might accomplish?

To have looked at one Billows's small hands, no one could have prophesied that he was able to do what he was. To have seen Rubinstein's massive physical development, no one could have imagined the exquisite lightness and delicacy with which he could kiss the

tone from the keys; and yet I think some one has spoken of him as the "lion with the paw of velvet."

Now, why should we expect more at the commencement from undeveloped vocal muscles than we would from undeveloped hands? Therefore, if a would-be singer takes an undeveloped voice to a teacher, how can he properly be as to future possibilities, when it nearly all hinges on the temperament and general muscular ability of the would-be singer?

Is it not a fact that we judge singers from an entirely different standpoint from that of any other artists? When we hear a good singer, should we not take it for granted that he has a good voice? For instance, if you were asked, on returning from a concert where you had heard a fine violinist, "What did you think of his violin?", the question would be unusual; yet if a singer had sung at the same entertainment, and you were asked "What did you think of his voice?", the question would not seem strange at all.

Of course we take it for granted that the violinist will have the very best violin that his means will enable him to procure, and that fact being taken for granted, we judge of his skill not in performing on that instrument, but as a musician. We consider whether he has properly interpreted the thought of the composer, whether he has acquired the technical part of his art so that he can rise above those difficulties and make it appear to us that it is all done easily and naturally, so that we receive the impression that he is not trying to show us what a fine violin he has, but that he is all alive with the beauty of his musical theme and imparting that beauty to us.

Why should we not judge the singer in the same way? Of course a singer's voice is a part of himself, and this may be the reason why we judge him differently; but why do we not judge him and not merely his voice?

There seems to be a popular notion, widely disseminated, that good singers are born with great voices and that unless one is born with a good voice it is useless to try to learn to sing. This fallacy is perhaps equalled by another which is fostered by many charlatans posing as the only ones who have conquered the great mystery,—that singing is something very abstruse and difficult, which will not bear ordinary common sense investigation, to which none but the initiated can hope to aspire, and the way lies only through them.

I do not mean to convey the idea that every one can be a great singer, because this means to be born with great possibilities, both physical and mental. To my way of thinking, a great singer is one of the greatest artists, if not the greatest artist, in the world, as it seems to require a greater command over self than almost any other vocation. But I do hold that any one in ordinary good health and with a proper musical temperament can learn to be a good singer, if he is willing to do the necessary work, and the greatest singer that ever lived was only born with great possibilities.

To illustrate the proposition that a singer is not born with a voice, let us consider the case of a runner. He will be born with only a possibility as to the development of legs and thighs necessary to win a race. It is not necessary for him to be born with a specially long pair of legs, nor need they be particularly stout; but he will have to learn to run, and he must practice running so that little by little the particular muscles used in running will gain in size and firmness, so that when they are called on for the great effort they will respond. But he does not develop the muscles by straining. Nearly all a runner's work is done easily and gracefully, and it is only occasionally that he forces himself to his utmost powers. We can learn a lesson from Swedenborg, the "strong man." Special attention was given to his physical development in early years, and as he grew older he became interested in the subject, and developed himself into the wonderfully strong man that he is. He writes that it is the constant and gentle flexing of a muscle that strengthens it, and that whenever we unduly tense a muscle it begins to deteriorate.

Now, it may be asked, what has all this to do with singing? Everything—because in learning to sing we have (from a physical standpoint) only to develop and get under proper control certain muscles, and this can

be done in no other way than by constant, systematic, and gentle work extending over a long period.

Now, in all that has been said, do not let me seem to decry the natural advantages which one may possess; but as one born without the advantages of personal appearance may by studiousness so improve himself, mentally and morally, that people will forget his physical imperfections, so may one born with scarcely any shall continue, if it is no more than to hope that choir committees will insist that those they engage to lead the vocalized devotions of the people shall so perform their duty that the congregation may know whether they are being led."

SONG.

DR. BRENNHARD MARK, the famous and learned musician, writer, and critic, in his work on "General Musical Instruction," says: "We have already said that, if possible, every one should learn music; we now propose our opinion more specially, that 'every one, if possible, should learn singing.' Song is man's own true peculiar music. The voice is our own peculiar comrade instrument. It is much more; it is 'the living sympathetic organ of our souls.' Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and personable in the voice, and, so, indeed, the voice and song, as we may observe in the earliest infancy, are our first poetry and the most faithful companions of our feelings.

"If, as in song properly so-called, music and speech be lovingly united, and the words be those of a true poet, then is consummated the most intimate union of mind and soul, of understanding and feeling,—that combined unity in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful might of song which by infant nations was considered, not quite untruthful, as supernatural."

Song is the most appropriate treasure of the solitary, and it is at the same time the most stringent and forcible bond of companionship. . . . Devotion in our churches becomes more edifying; our popular festivals and days of enjoyment become more animated; our social meetings more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the love of song and of the power of singing among the greatest possible number of individuals. And these individuals will feel themselves more intimately connected with society, more largely participating in its benefits, of more worth in it, and gaining more by it, when they unite their voices in the social harmony of their friends.

"To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable means of calling forth and seizing the most delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for song,—the immediate creation of our own soul in our own breast. We can have no deeper impression of the relations of sound, of the power of melody; we can not work more effectively upon our own souls and upon those of our hearers than by heartfelt song."

Every friend of music, therefore, should sing; and every musician who has a tolerable voice should be a master of song in every branch."

THE FINE ART OF ENUNCIATION.

FINE enunciation is to song what perfect intonation is to coins. As a mere matter of art, every word should be as distinct in its vocal elements as a coin fresh from the mint. Having stated this absolute rule for sacred song, a writer in the New York "Evangelist" proceeds to emphasize his contention.

"It is positively inartistic, so to slur, distort, and mangle the vocal elements of the words used in the portion of divine worship that their meaning can not be instantly and surely detected. Poor enunciation is bad art. An indistinct, misleading musical utterance of the sacred language of hymn or anthem is akin to artifice, if not to religious blasphemy. It is, moreover, needless. Musical enunciation is a necessary part of a singer's education. If a vocal teacher slights it, he does not know his business. Ignorance or ignorance in this branch should disqualify a candidate for a choir engagement."

Teachers and students alike may make this point of their art a delight to themselves, as well as a blessing to all future hearers. Having learned the simple elements of vowel and consonant values, they will find artistic pleasure in giving to them the delicate distinctness and

absolute truth which will make them perfect models of the soul of sacred meaning in the words of religious song. This alone is worth all the needed discipline of ear, cheek, lip, tongue, palate, and larynx. When the fine gold of pure tone is thus mingled with perfectly uttered syllables, words, and sentences, the artistic sense is satisfied, and the real end of this branch of sacred art is fulfilled. The possibilities of vocal church music will remain unrealized so long as the inartistic slovenliness of enunciation too prevalent in churches of every name shall continue. It is no more than to hope that choir committees will insist that those they engage to lead the vocalized devotions of the people shall so perform their duty that the congregation may know whether they are being led."

TRAINING FOR THE STAGE.

MME. MATERYA, the great prima donna, says: "One of the most salient features of learning any art is routine; and where can a dramatic singer learn routine except on the operatic stage? Most singers learn after six years of study that the most necessary elements of operatic singing on the stage have first to be begun on the stage. To be sure they can trill and turn off roulades after roulade; they have their tones all placed." They know the chief airs of a dozen or more operas, but where do they find themselves when first launched before a critical public on the stage with old and practical operatic singers, an inflexible orchestra, and nothing but the knowledge of well-placed tones, trills, passages and a few well-learned arias to support them?"

What, then, becomes of the ensemble singing? Where does their voice even disappear and all they thought they knew so well when the orchestra marches steadily onward with unflinching tempo, leaving them halting, stammering, frightened, confused and in a panic, forgetting their parts, feeling stiff, immobile and embarrassed in the simplest outward gestures of acting or the most ordinary, best recognized "unities of the drama"? Many singers have proven themselves apt students and talented who completely lose themselves in the first "ensemble" of the whole. Madame Materya considers this training as essential to the success of an ensemble, encourages her pupils to all possible concentration of their forces for two years' study at the most in preparation. After two or three rôles are well studied she interests herself and encourages her pupils in seeking engagements for the development of "routine" study, necessary to the first and most important stage in a great capital, but rather in smaller towns for one year, where the public do not pay so much and are more lenient with young debutantes.—E. POTTER-FRISSELL, in "The Musical Courier."

LIFE OF A VOICE.—Speaking of the life of a voice, a well-known writer says: The average life of a good voice is fifteen years. Patti's is an exception. So also is Sims Reeves'. Smoking and drinking have ruined countless male voices. Singers live fast, and their voices suddenly become frogs in their throat. Women suffer all the ailments of the vocal cords, owing to low neck and short sleeves, conspicuous exposure and late champagne suppers. Jealousy kills a great many voices of the operatic era. The singer who was careful for should last forty years, in which time it would have amounted to half a million dollars. Possibly one singer in 500 has a nest egg and saves something for a rainy day. The rest live from hand to mouth—ride to-day, walk to-morrow; feast this week, famine next. They convert a safe investment into a precarious existence.—"Music Trade Review."

A NUMBER of questions have been received for the "Questions and Answers" column which will receive full attention in next issue. Mr. Boes's series of letters will also be continued in the August number.—H. W. G.

PHILIP HALP, in an article on "Musical Curiosities," quotes the following apologetic prayer of old Thomas Fuller: "Lord, my voice by nature is harsh and untunable, and it is vain to lavish my art to better it. Can my singing of psalms be pleasing to Thy ears, which is unpleasant to mine? I thought I could not chant with the nightingale or chirp with the blackbird, I had rather chatter with the swallow, yes, rather croak with the raven, than be altogether silent. Hadst Thou given me a better voice, I would have praised Thee with a better voice."

"LIFE ON THE MISSISSIPPI," by H. S. Saroni, is a splendid example of descriptive music. Those who have traveled on the great "Father of Waters" on the typical river steamboat and those who have read the "adventurous" descriptions are familiar with the characteristic features of the steamboat world. The banjo is plainly evident in the music; the song of the deck hands and other well-known points are all there. Not too much refinement in the piece is playing it.

"WHEN 'TIS SUMMER IN THE HEART," by Kate Vannah, should please our readers who are interested in singing. It is thoroughly modern in conception and working-out, and is at the same time unusually melodious and singable. Teachers will find this a good study in enunciation.

HOME NOTES.

MR. WILLIAM PERRY gave an interesting lecture read on Last in Oyster Hall, San Francisco, May 17th. A well-written leaflet brochure on Last has been published by Mr. Perry.

MR. ROBERT HALLON, of Brooklyn, N. Y., gave his usual closing concert, June 11th. His pupils are making a very fine program.

MISS ANNA CORNWELL, of Wrentham, Mass., gave a very successful graduating recital, June 3d.

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2483. Heins, Carl. The Charge of the Hussars. Character Piece. Grade II. 35

2484. Heins, Carl. Op. 188. Evening Song. Grade II. 35

2485. Leschetizky, Th. Op. 24. No. 2. Mazurka in E flat. Grade V. 60

2486. Wachs, Paul. Pavana. Grade II. 30

2487. Draa, Chas. C. Mazurka a l'Antique. Grade IV. 50

2488. Engelmann, H. Op. 308. "Farwell My Dear Old Home." Revue. Grade IV. 60

2489. Heins, Carl. From Op. 100. Staccato Etude. Grade III. 30

2490. Jadasz, S. Op. 17. No. 2. A Song of Love. Grade I. 25

2491. Glichist, W. W. Songs for the Children. March. Grade III. 15

2492. O'Neill, Thos. "Old Glory" Triumphs on the Sea. Song for Medium Voice. Grade II. 40

2493. Heins, Carl. Op. 230. Little Bird in the Tree-Top. Grade II. 35

2475. Heins, Carl. Op. 230. Little Bird in the Tree-Top. Grade II. 35

2476. Mozart, W. A. Minuet from the Symphony in E flat. Arranged for Four Hands. Grade III. 25

2477. Jones, H. E. W. If We Live Aright. Song for Medium Voice. Grade III. 25

2478. Heins, Carl. Op. 224. The Black Forest Clock. Salon Polka. Grade II. 40

2479. Behr, Franz. Op. 666. No. 3. Wandering Minstrel. Four Hands. Grade II. 40

2480. Leibbrand, Victor. Concert Waltz. Grade II. 30

2481. Haydn, F. J. Shepherd's Song (My Mother Bird Me Bind My Hair). For Medium Voice. Grade IV. 25

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